

SEPTEMBER



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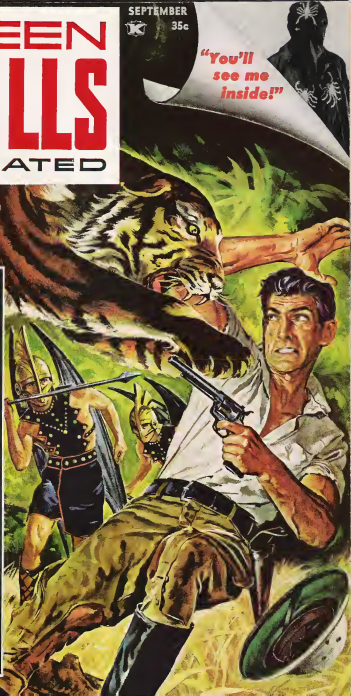
SCREEN THRILLS

ILLUSTRATED

*"You'll
see me
inside!"*

NEW!

**OVER
100
SCENES
FROM THE
WORLD'S
GREATEST
ACTION
MOVIES
AND
SERIALS**





CAN
YOU
IDENTIFY
THIS
HIGH-FLYING
HERO?
HE
APPEARS
IN THIS
ISSUE
OF SCREEN THRILLS
ILLUSTRATED



TOO MARVELOUS FOR

THANK YOU, World, for your Instant Approval of **SCREEN THRILLS ILLUSTRATED!**

By airmail, special delivery, wire & cablegram you've flattered us with raves that "there just aren't words to describe how exciting an impact STI has made on us here."

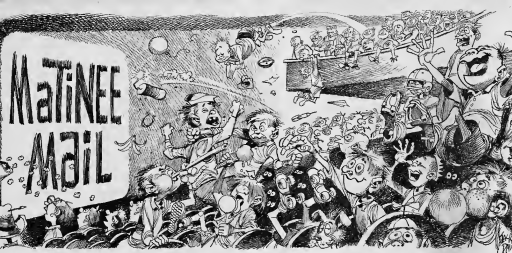
Out in Hollywood we may have singlehandedly sparked a whole new motion picture trend! Artist, photographer, melodramatic movie buff Bill Rotsler phoned our West Coast representative Forry Ackerman to blurt that he'd got such a megaton blast out of our first issue that he's been inspired to rent & renovate a vacant theater which he and his pioneering partners plan to turn into a cliffhanger's paradise, a palladium for serial fanciers, monster fans, followers of Fairbanks, Flash Gordon, Superman, Tarzan—in short, a dream showplace for the sort of STI-guy you are!

In the meantime, if you can't make it to the new Screen Thrills Theater in Celluloid City, here's **SCREEN THRILLS ILLUSTRATED** No. 2 with a slew of Command articles & photos that YOU waxed enthusiastic for. Our top men, Sherman & Price, have come up with features & fotos that will curl your toes 'n' give you chills like Poe's.

You are now holding in your (trembling) hands the world's only **thrillillustrated** movie-action magazine. So—fasten your safety belts and start flipping thru the pages, the flight to Cloud 9 leaves right now!

Yours very thrillingly
JAMES WARREN
Editor & Publisher

ORDS



TARZAN TALK LIKE CHILO?

I just received the first issue of **SCREEN THRILLS ILLUSTRATED** in the mail. I can think of only one word to describe it—"terrific." You have certainly put together a fine magazine. I'm sure many other people would heartily agree with me. I particularly enjoyed your article "The 13 Faces of Tarzan." Not only did you supply a great deal of good information about Tarzan films and their history, but you presented the fact that Tarzan was not originally intended to speak the childish liltish so commonly attached to the big-office Tarzans. Being an avid fan of both Tarzan books and movies, this primitive language has always been one of my pet peeves. It's good to see that someone has finally set things right.

TOM PAGE,
BLOOMFIELD, COLORADO

THE COVER STUNK!

SCREEN THRILLS ILLUSTRATED is fantastic! I was no less than dazzled by all of the rare photos in this, the finest of the James Warren mags. This is the most adult format, the best laid out and the best written of them all. None of the others (Famous Monsters, Spacemen, Westerns, Help!) could possibly compare with it, despite the fact that they had more time to give a good show. Of course, the finest orange groves have had oranges, and **SCREEN THRILLS ILLUSTRATED** is not without its faults. Two articles could have been omitted, not for lack of quality, but lack of interest. These were the articles on Naked City and the Three Stooges. Both did not interest anyone I talked to in the least. The cover stunk. Actually, **SCREEN THRILLS ILLUSTRATED**, had it been published ten or more years ago, could have saved the serial industry by arousing a new flood of interest in them. Of course, when they were sold to TV, that was disastrous, the beginning of the end. Now, who knows? This fine mag may just bring enough new interest to the front to warrant new serials! I hope so.

BOB GREENBERG,
CHICAGO, ILLINOIS

FUTURE STUNTMAN'S FAVORITE

SCREEN THRILLS ILLUSTRATED is the greatest. I must admit I enjoyed it better than Famous Monsters, Westerns and Spacemen. I have always been an action fan. I get a great kick watching great stunts and stuntmen in films. You can see STI is right up my alley. I hope to see lots more on David Sharpe the daredevil stuntman. John Wayne has given generations of action fans tons of movie excitement, let's see lots of the Duke in future issues. Here are some great action scenes and ideas for coverage in future issues: John Wayne action & fight scenes from—THE SPILLERS, PITTSBURGH, SEVEN SINNERS, THE ALAMO, RED RIVER, QUIET MAN and THE COMANCHEROS. I hope some of these ideas materialize soon. I'll be waiting for the next thrill packed issue. Yours truly is future stuntman,

BART ANDREWS,
BROOKLYN, NEW YORK

● This is your issue Bart, we have an exclusive action photo story and interview on John Wayne as our DUKE OF ACTION.

A CRITIC IN OUR MIST

As a whole you did great. In future issues, could you please retain the same style of writing, quality of paper, ink, photos and magazine book construction that you so tastefully used in this first issue. I myself am a fan of heroes and villains of the 30's and 40's dressed in weird costumes and having strange identities. Could you give more coverage to these films? I must say that your first issue of STI should set an example for the issues to come. I hope **SCREEN THRILLS ILLUSTRATED** continues to give us valuable information and entertainment as you did in No. 1. Glad to see James Warren II was surprised when I discovered that FSA wasn't at the helm! hasn't stooped to mediocre humor and punniness in his writing. I'll be glad to see an extensive mail section, a department where readers request stunts and anything else **SCREEN THRILLS ILLUSTRATED** has to offer.

DAVID STOWORTHY,
WARWICK, NEW YORK

● New sections are coming to life in this issue. Along with J. Warren, Editors Sherman and Price hope to bring you more of the same unique entertainment in our current and future editions. As to humor—none. We are featuring a story on the old gangster films and we assure you that the actors who'll appear will be James Cagney, Edward G. Robinson and PUD-THREE BOGART. (That last one was by the serious staff—by the way FIA, our contributing editor does some great straight articles too and has been doing them for over 25 years for some of the world's top science fiction magazines.

WE ARE HUMBLE

Bless you! Bless you! Bless you! Just exactly what America has been wanting! A magazine with fond memories of yesteryear jam packed with crystal clear pictures and informative text. Enjoyed so much reading and looking at the pictures. Thanks so very much for a picture of "The Lightning" from THE FIGHTING DEVL DODS lone of the many serials which I shall never forget, also of Saloman & Robin. Fossil Gordon, The Spider, Bob Livingston as The Lone Ranger, Tom Tyler as The Phantom, Captain America, Superman, Three Stooges, Dick Tracy and Tarzan—CONGRATULATIONS!!! How about more pictures of "The Lightning." The Lone Ranger and Captain Marvel! Also there was a serial called THE LONE RANGER, but Lee Powell played the Lone Ranger instead of Bob Livingston. Would like to see pics and text on him with and without his mask. I would like to point out once again that the pictures are not like anything else in any other magazine, outside of Famous Monsters and Spacemen which are my favorites! They are clear, large and easy to look at and the texts are much more accurate, up to date and informative. Pardon me while I read the mag again for the 50th time.

BUSTER E. HUNT,
FENWICK, WEST VIRGINIA

● Such praise shall not go unwarded as all of our readers will soon find out as seen as they read this issue. We have a whole article on Tom Tyler as the famed CAPTAIN MARVEL

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SCREEN THRILLS ILLUSTRATED

COVER: Artist Norm Edwards portrays a typically suspenseful jungle scene featuring Jungle King Clyde Beatty. See page 20.

SEPTEMBER 1962
Volume 1, No. 2

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and more info on THE LONE RANGER. Lee Powell played him in a 1937-8 Republic 15 chapter serial called THE LONE RANGER. In 1940 a feature version, HI YO SILVER was made out of this serial. Check our PRIVATE SCREENING feature for the complete story & pictures.

GANGSTERS GALORE

This magazine cannot miss. It's got all the excitement my body could stand in one sitting. You say you want suggestions for future issues, okay here's a few: Sequel to "Continued Next Week," article of gangster movies of 1930's, the James Cagney story, Humphrey Bogart story and an article featuring Mickey Rooney.

TED PATTERSON,
MANSFIELD, OHIO

● For you and everyone else who has asked for more serials, we present a full story on the CAPTAIN MARVEL serial, Clyde Beatty's famed DARKEST AFRICA serial and many others. Cagney & Bogart are featured in LISTEN YDU GUYS and Mickey Rooney is shown at an early age in the Clyde Beatty article.

DON'T FORGET THE COMEDY KINGS!

I am a Laurel & Hardy fan. In regards to the inner cover of SCREEN THRILLS ILLUSTRATED, to make requests of what I want, I wish to ask you to do a story on Laurel & Hardy,

similar to the one you did on Tarzan. Please do if possible, next issue.

BOB SMITH,
ENCLEWOOD, NEW JERSEY

ENCORE TARZAN

Being an avid TARZAN fanatic, I really was overjoyed in seeing the spread on him in your first issue. Through the years I have collected everything I can find on TARZAN but I am yet to find a picture of the immortal Edgar Rice Burroughs who created the Jungle lord. So in hope of being able to end a long search I would like to request a picture of him in one of your future issues. I also wish a preview of the upcoming movie, TARZAN GOES TO INDIA in a future issue. In your first issue you showed the first comic strip segments of Dick Tracy and Superman. And although TARZAN didn't originate from the funnies I think it would be a rare treat for all of TARZAN's fans. After all those requests I would like to congratulate all of the people who put together this new magazine. It is the kind of magazine I have been waiting for and I hope it can be published forever!!!!

KENNETH WEBBER,
DURANGO, COLORADO

CHANGE THE COVER?

You did a pretty good job on the first issue of SCREEN THRILLS ILLUSTRATED. In fact, you might even say it was excellent. The articles were interesting and the pictures were exciting. I'm looking forward to more about the old serials and part two of THE SAGA OF SUPERMAN. For future covers, why not have the artists depict action scenes from great movies of the past? The Dead-End kids are among my favorites and I'd really enjoy an article about them. Keep up the good work and I'm sure STI will have many readers.

LARRY GOKA,
UNIONVILLE, MICHIGAN

CRIME FIGHTING BROS?

Say—why don't you do an article on the greatest bunch of crime fighters ever—THE BLACK HAWKS! It would be great, if not could you publish a picture showing all of them together. I'm a "bug" on them and have almost all the comics—dating way back in the 40's (actually not so long ago), but from number 21 to 170, with some exceptions, is pretty good huh?

ALLAN KIMBALL,
BURLINGTON, VERMONT

GREAT GUNS!

I just finished reading your magazine. Wow! The articles about Superman and Dick Tracy were great. Next issue suggestions: War movies, history of comic strips, pictures of John Wayne and pictures of attacking bombers.

PERRY BRAININ,
BRONX, NEW YORK



On March 21, 1962 ABC-TV was rocked by a special SCREEN THRILLS ILLUSTRATED—BUSTER CRABBE show. The program, JOE FRANKLIN'S MEMOIR LANE, took a historical trip through Buster's career as hosted by the famed author of "Classics of the Silent Screen." During the course of 45 minutes, Sam Sherman said a few words about Buster before some of the movie hero's films were shown. Jim Warren really put the spotlight on Buster Crabbe as he presented Bus with The First Annual "Adventure Award" from SCREEN THRILLS ILLUSTRATED. This special presentation is to be given out each year for outstanding contributions to the movie fans of the world.



Sam Sherman, Buster Crabbe, Jim Warren.

● Keep reading SCREEN THRILLS ILLUSTRATED very closely as we're trying to fill as many special requests as we can. Each letter that we receive is carefully checked and filed in our special survey division. YOU the reader, select the articles, so keep writing to: Cliff Hanger, SCREEN THRILLS ILLUSTRATED, 1425 East Washington Lane, Philadelphia 38, Pa.

flicks in the future



The film delivery truck has arrived! The Coming Attraction Trailers are rolling and the advertising is breaking! Colorful posters and pictures everywhere announce the multitude of THRILLS that await us! So, come with us for an advance trip through the Theater Lobby of the Future . . . the Curtain's going up NOW!



Republic's star-spangled hero **CAPTAIN AMERICA** (Dick Purcell) had many a fistic encounter; this one with stuntman Kenneth Terrell.

Frankie Darra does his best to save his pal **BURN EM UP BARNES** (Jack Mulhall) from the murderous attack of Bob Kartman in Mascot's 1934 serial.



The first dramatic feature filmed in Cinerama will soon be hitting the nation's screens. A seemingly sure-fire sensation, **HOW THE WEST WAS WON** boasts an all-star cast of players including such luminaries as John Wayne, Henry Fonda, Gregory Peck, Robert Preston, Debbie Reynolds, James Stewart and Richard Widmark. Henry Hathaway, one of a multitude of directors employed to meg the various story sequences, brought back some excellent Metro-Color footage of Arizona's picturesque Monument Valley.

great comedy classics

Another "sequence" film has been compiled from Harold Lloyd's ancient comedies. Entitled **HAROLD LLOYD'S WONDERFUL WORLD OF COMEDY**, it is edited from eight films ranging from **SAFETY LAST** (1923) to **MOVIE CRAZY** (1932). Younger moviegoers who have never had the opportunity to make the acquaintance of the bespectacled buffoon are in for the time of their lives!

Turning from the sublime to the ridiculous, we see producer Norman Maurer is dishing up another helping of slapstick in **THE THREE STOOGES MEET THE MARTIANS**. And as if that is not enough, **AROUND THE WORLD ON 80 CENTS** featuring the Three Bad Pennies is also in the offing.

return of the native

Another cinema stooge, Leo Gorcey, has been making news. After a six-year absence from the screen, during which time he was "ranching" in Red Bluff, California, Leo recently took ads in the Hollywood trade papers announcing that he was ready to go back to "work". Leo's No. 1 fan is STI publisher Jim Warren, who has been dying for an excuse to put him on a cover!

A former Warren "cover boy", Marlon Brando, has finished his multi-million dollar remake of MGM's **MUTINY ON THE BOUNTY**. Playing Captain Bligh to Brando's Fletcher Christian is famed English star Trevor Howard. Good actors both, they'll still have to look to their thespic laurels in order to best the performances given by Clark Gable and Charles Laughton in the original.



Ray "Crash" Corrigan's first serial adventure led him to Republic's UNDERSEA KINGDOM (1936) where he was continually menaced by Mantague Shaw and Lon Chaney, Jr.



Descending spikes are but one of the many perils faced by masked John Hart in Columbia's 1955 jungle pot-boiler **ADVENTURES OF CAPTAIN AFRICA**.

Bob Steele rides again

SIX BLACK HORSES, the current entry in Universal's long string of Audie Murphy color Westerns, spotlights cowboy great Bob Steele in another of his rare (these days) screen appearances. Bob can always be counted on for an interesting characterization and his many fans eagerly await each new role. Also seen in the film are veteran stuntmen Dave Sharpe and Dale Van Sickel, no strangers to followers of action film fare.

Daredevil episodes involving a stuntgirl are promised by Warner Bros. for their fall TV schedule. **THE PERILS OF PAULINE** will headline Dorothy Provine, the knockout star of **THE ALASKANS** and **THE ROARING TWENTIES**. Set in the silent screen days of Hollywood, the series will also feature busy actor John

Dehner as a typical high-pressure type director of the period.

Overseas production of those super-historical "costume" spectacles is by no means lessening. Britain's **LAWRENCE OF ARABIA** with Alec Guinness and Anthony Quinn, **CAPTAIN SINBAD** from Germany and Elizabeth Taylor's much heralded **CLEOPATRA** from Italy are current tickets to adventure.

Darryl F. Zanuck's \$10,000,000 roadshow production, **THE LONGEST DAY**, recreates D-Day in Europe. A most elaborate epic, nine months and seventeen days of shooting resulted in 66 hours of exposed film! This was eventually trimmed down to 3½ hours. Completely authentic, \$840,000 was spent for explosives alone!

All this then, and more, is waiting at our neighborhood movie. We just have to buy a ticket and some candy bars and a bag of popcorn and. . .

END



The rousing climax to chapter one of **PERILS OF NYOKA** (Republic, 1942) as temple roof collapses upon Key Aldridge and Clayton Moore. Reason for collapse: Soton, the funniest gorilla on celluloid!

TAKE A BOY NAMED BILLY BAT-
SON . . . CAPABLE OF TURNING
HIMSELF INTO CAPTAIN MARVEL,
A SUPER-BEING WITH THE WISDOM
OF SOLOMON, THE STRENGTH OF
HERCULES, THE STAMINA OF AT-
LAS, THE POWER OF ZEUS, THE
COURAGE OF ACHILLES AND THE
SPEED OF MERCURY . . . A POW-
ERFUL WEAPON DISCOVERED IN
AN ANCIENT TOMB . . . A VICIOUS,
MASKED VILLAIN WILLING TO KILL
ANYONE OR COMMIT ANY CRIME
TO OBTAIN ITS SECRET . . . PUT
THEM ALL TOGETHER AND YOU
HAVE THE MAKINGS FOR ONE OF
THE GREATEST SERIAL SMASHES
OF ALL TIME. . .

SHA ZAM



THE ADVENTURES OF CAPTAIN MARVEL blazed a new trail for motion picture chapter-plays. Produced in 1941 by Republic Studios and starring Tom Tyler in the title role, it was the first film to deal with the exploits of a "super-human" hero. In a serial, where each episode usually ends on a fatal note for the hero or heroine, such a leading man can create problems! After all, it isn't easy to convincingly place an indestructible hero in perilous situations.

by BOB PRICE



Shazam (Nigel de Brulier) imparts the secret of Captain Marvel's amazing powers to an awestruck Billy Batsan (Frank Cagham, Jr.).

Adapted from Fawcett Publications' popular comic book character of the period, MARVEL was made under the guidance of Republic's directorial twins, William Witney and John English. More capable hands could not have been found! Former film editors both, they knew how to stage and shoot scenes with the problems of editing in mind and the results of their collaborations are the finest, most exciting serials ever released.

CAPTAIN MARVEL'S "flying" shots, utilizing a wired dummy, were simply great! One in particular, depicting the dummy overtaking a truck on the highway, is unforgettable. These special effects in conjunction with the stuntwork of rough-and-tumble David Sharpe (doubling for Tom Tyler) succeeded in bringing CAPTAIN MARVEL vividly to life on the screen.

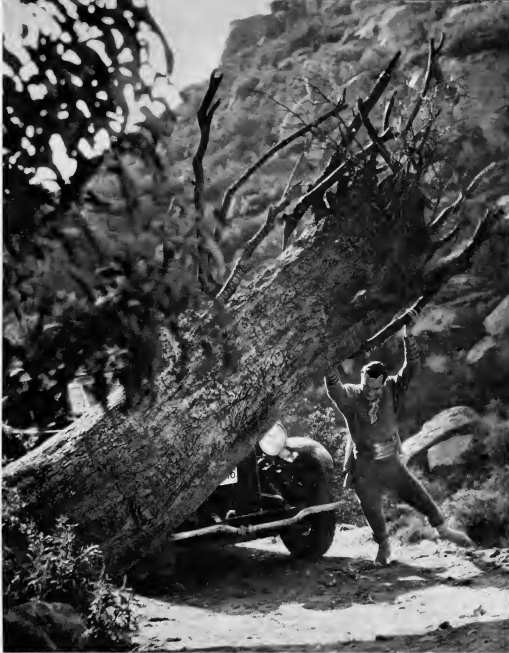
Twelve chapters were used to tell the story and they were sensational, just as the advertising promised: SEE THE AMAZING FEATS OF CAPTAIN MARVEL! He flies like a bird! Bullets bounce off his body! He is the most awe-inspiring character ever seen on the screen! . . . A ONE-MAN BLITZKRIEG! Devoting the strength of his super-Herculean body to the task of destroying the power of a crazed scientist! . . . THE MOST POWERFUL

MAN IN CARTOONLAND BECOMES THE STRONGEST MAN ON THE SCREEN! All others pale in the light of this human fortress who finds no barrier too great in his amazing fight for justice! . . . YOUR EYES WON'T DECEIVE YOU! YOU'LL ACTUALLY SEE CAPTAIN MARVEL: Ward off a machine gun barrage with his hands. . . . Hurl a 20-ton engine at his opponents. . . . Lift a giant tree with one hand. . . . Break through a wall of steel!

twelve tantalizing titles

And what great chapter titles! From one to twelve they were intriguing: CURSE OF THE SCORPION, THE GUILLOTINE, TIME BOMB, DEATH TAKES THE WHEEL, THE SCORPION STRIKES, LENS OF DEATH, HUMAN TARGETS (nearly every Republic serial had an episode so labeled), BOOMERANG, DEAD MAN'S TRAP, DOOM SHIP, VALLEY OF DEATH and CAPTAIN MARVEL'S SECRET!

Chapter one opens on the Malcolm Scientific Expedition in a remote section of Siam. They are seeking knowledge of the ancient Scorpion Dynasty; knowledge which is zealously guarded by superstitious



On the way back to the Valley of the Tombs, Captain Marvel clears the road of a huge fallen tree, enabling party to escape a landslide.



Kenne Duncan and the Scorpion show George Pembroke what lies in store for him should he fail to reveal the hiding place of his lens.

local tribesmen led by Rahman Bar (Reed Hadley). Locating a sealed tomb bearing an ominous inscription, all members choose to ignore the warning save one. That one is Billy Batson (Frank Coghlan, Jr.) radio operator with the group.

the secret of Shazam

An erupting volcano causes the roof of the tomb to collapse upon the rest of the party and Billy is confronted by an elderly figure (Nigel de Brulier). He reveals himself as Shazam, the guardian of the tomb, and as a reward for heeding the curse, endows Billy with the magic power to transform himself into Captain Marvel, simply by uttering the magic word "Shazam".

SOLOMON . . .	Wisdom
HERCULES . . .	Strength
ATLAS . . .	Stamina
ZEUS . . .	Power
ACHILLES . . .	Courage
MERCURY . . .	Speed

As Marvel, Billy rescues his friends and then returns to his own identity, again by

saying "Shazam". Uncovered by the disaster is a golden figurine, a scorpion, in whose claws are five highly polished lenses. By deciphering a scroll found with the statuette, it is found that the lenses, when properly aligned, are capable of tremendous supernatural powers such as turning *rocks into gold!*

In order that no one member of the expedition have control of such a powerful device, the lenses are removed and divided amongst John Malcolm (Robert Strange), Professor Bentley (Harry Worth), Henry Carlyle (Bryant Washburn), Dr. Stephen Lang (George Pembroke) and Dwight Fisher (Peter George Lynn). Billy Batson is entrusted with the parchment telling how to focus the lenses.

That night a mysterious, robed figure appears in camp; a human "Scorpion" who steals both the scroll and the body of the Golden Scorpion. He then incites tribesmen to attack the party but Billy in the guise of Captain Marvel saves the day, or rather, *night!*

Returning to America, the members of the expedition are subjected to a series of attacks by the nefarious Scorpion in his quest for the rest of the lenses. (He is, no



As his last official act, Captain Marvel destroys the Golden Scorpion in a fitting climax to a great serial. Seconds later, his power fades away.

doubt, a "member" of the group and as such, already has one.) Carlyle is murdered and in trying to prevent this, Captain Marvel falls under a guillotine at the end of chapter two. As episode three reveals, however, the blade merely smashes to pieces against his super-human chest!

With two lenses in place, the Scorpion's next brainstorm is to send a message to the remaining scientists stating that he now has all the lenses but one and promising death to all who stand in his way of obtaining that. This, as he surmised, sends each racing to his own particular hiding place revealing same to the Scorpion's henchmen!

In spite of the determined efforts of Billy-Marvel, Betty (Louise Currie), secretary to the expedition, and Billy's pal Whitey (William Benedict) to stop him, the Scorpion manages to get, one by one, all the lenses except that belonging to Lang. He kills Lang but afterwards it is found that Lang never brought his lens to America. Instead, he hid it in the tomb in which it was found!

The surviving members of the party agree to go back to Siam for the lens in order to prevent it from falling into the

Scorpion's hands. Lang's map showing the hiding place is divided up much as the lenses were divided originally.

a question of identity

On the return trip to Siam, the party is shipwrecked and saved once more by Marvel. Ashore the Scorpion sends word to Rahman Bar to again arouse the hill people. Billy and his friends are captured and brought to the tomb where, using the pieced-together map, the Scorpion finds the final lens. He now has the most powerful weapon in the world! But the big question is still unanswered. **WHO IS THE SCORPION?**

We have seen, in a shadowy scene, the last two scientists, Bentley and Malcolm, quarrel and one shoot the other. But which one now confronts the bound and gagged Billy, Betty and Whitey? The Scorpion knows by now that Billy in some way transforms himself into Captain Marvel but mistakenly believes that he swallows a drug of some sort to bring about the transformation. Threatening to turn the full force of the Golden Scorpion upon Betty unless Billy reveals his secret, the Scorpion is



Following the avalanche at the Tomb of the Golden Scorpion, Billy Batsan aids Dr. Malcolm (Robert Strange) and the dozed Professor Bentley (Harry Worth).

Taking care of knife-wielding natives such as these is mere child's play for the mighty Captain.



tricked into removing the gag when Billy nods agreement.

the Scorpion unmasked

Even the youngest members of the audience are prepared for what happens at this point. After the expected "Shazam", Marvel rips the hood from the Scorpion exposing the surprised face of *Bentley!* As he attempts to escape, Bentley falls before the rays from the very lenses he so coveted and is *disintegrated*. Picking up the Golden Scorpion, Captain Marvel, in his longest speech in the film, consigns it to the fiery pit "from whence it came". As it sinks into the molten lava, Captain Marvel's powers fade and Billy Batson takes his place—this time for good!

Much of MARVEL'S success was due to its performers. Casting the late Tom Tyler as the mighty muscle man was sheer genius. Visually suitable, he did such a great job and is so well-remembered by fans for this very role, that it is difficult to imagine any other actor in his place. And for one so firmly established as a *Western* star to make such a switch was to his credit.

Tom Tyler's beginning

Two-fisted Tom was born Vincent Markowski on August 9, 1903 in Port Henry New York, but grew up in Detroit, Michigan, where, as a teen-ager, he began to develop an interest in acting. Against the wishes of his factory worker father, who thought all this was nonsense, Tom left home and struck out for Hollywood determined to be a star.

Arriving in the film capital in 1924, he first found work as a "prop boy" and in muscular "extra" bits. It was because of his powerful physique, which he had developed by weight lifting, that he received his first screen break—in M-G-M's epic of the silent era, *BEN-HUR*, filmed in 1925. Following this with a good part in Elinor Glyn's *THE ONLY THING*, Tom soon found himself under contract to the old FBO (later RKO) Studios. There he made his debut as a sagebrush star in *LET'S GO, GALLAGHER* which was released in October 1925. Proving a popular player, Tom and his little pal Frankie Darro made many more for the company in the days before sound. Tom's first *all-talkie* was *WEST OF CHEYENNE* made by Syndicate Pictures in 1931.

During the 30's, Tom made numerous



Doubling for Tom Tyler, daredevil Dave Sharpe demonstrates his top acrobatic form as he flies across car catching two of the Scorpion's henchmen unawares.

"series" Westerns for various producers such as Monogram, Freuler, Reliable and Victory and in addition turned in some rather off-beat characterizations along the way. **POWDERSMOKE RANGE** (RKO-1935) had him as a gunfighter hired to polish off hero Harry Carey and a follow-up, **THE LAST OUTLAW** (1936), presented him as an Eastern racketeer. In **STAGE-COACH** (UA-1939) he did his best to gun down the Ringo Kid (John Wayne) and in **VALLEY OF THE SUN** (RKO-1942) he played Geronimo. It was **THE MUMMY'S HAND** (Universal-1940), however, that furnished him with one of his most unusual roles. For here, aided by very skillful make-up, he became Kharis, the *living mummy*!

a real "Serial King"

Tyler was no stranger to serials either, for in addition to **MARVEL** he also starred in **PHANTOM OF THE WEST** (Mascot-1931), **BATTLING WITH BUFFALO BILL**, **JUNGLE MYSTERY**, **CLANCY OF THE MOUNTED**, **PHANTOM OF THE AIR** (all Universal, 1931-'32-'33-'33 respectively) and his last, **THE PHAN-**

TOM (Columbia-1943), based on King Features' comic strip.

Following his success as the high-flying **MARVEL**, Republic added Tom to their roster of "Three Mesquiteers". He made thirteen pics in this series with buddy Bob Steele, becoming one of the Top Money-Making Western Stars as outlined in Motion Picture Herald's annual poll.

the end of the trail

Success sometimes becomes overshadowed by tragedy, however, and so it was with Tom. He continued to work but crippling arthritis gradually forced his retirement from films. For this reason a planned TV series starring him had to be shelved after the pilot film was made. In 1952 he returned to Detroit where he stayed with his sister until his death of a heart attack on May 1, 1954.

The memory of Tom Tyler will never die though, for wherever Western films are shown and whenever Billy Batson cries "Shazam", Tom will again leap into action and entertain us as he has done for so many years past.

END



On his way to the Lost City of Joba, Clyde Beatty is captured by the mysterious, menacing Bat-Men.

KING OF THE JUNGLELAND

**The life, times and excitement of Clyde
Beatty, Wild Animal Master of the Screen!**

by Bob Price





Never lang away from the movie cameras, Clyde was back in 1953 for Lippert's **PERILS OF THE JUNGLE**.

Reginald Borlow pulls the injured Beatty from **THE BIG CAGE** as Anita Page, Wallace Ford and a very young Mickey Rooney look on. (Copyright Universal Pictures Co. Inc.)



Clyde Raymond Beatty (pronounced Bay-tee), the world's greatest wild animal trainer, was born June 10, 1905 in Chillicothe, Ohio. As a youth the lure of the sawdust trail proved strong to Clyde and at the age of fifteen he ran away from home to join a circus. He soon became an assistant trainer with Howe's Great London Shows and by the time he was eighteen, was a featured performer with Gollmer Bros. Circus. Since 1925 he has been, and still is, a circus star of the first magnitude. The one and only Clyde Beatty has never been equalled in the steel arena!

An act such as Clyde's—uniting many lions and tigers in the same cage—constitutes one of the most daring feats man has ever attempted. Such an occupation is extremely hazardous and Beatty has been hospitalized many times as a result. Critics who scoff that his animals are "tame and toothless" should see the scars that he carries on his body. Mute testimony to the fact that a jungle cat can be trained but never tamed!

papa knows beast

In 1933, Carl Laemmle, Sr., the "father" of Universal Pictures, thought that Clyde would make a good, exploitable motion picture personality and signed Beatty for his first film. **THE BIG CAGE** was naturally a circus picture, partly based on Beatty's own experiences, wherein Clyde played himself as he was always to do on the screen. The supporting cast included Anita Page, Wallace Ford, Mickey Rooney, Vince Barnett, Andy Devine and Raymond Hatton.

The story of **THE BIG CAGE** concerned Clyde's efforts to stage a spectacular circus act featuring 20 lions and 20 tigers in the ring at the same time. On the night of his big opening performance before a packed house, a violent thunderstorm erupts and terrifies the nervous animals who run amok. How Clyde manages to get them back into their cages makes for thrilling, pulse-pounding viewing.

cultured critic cracks

Even the sophisticated critic of the *New York Times* was impressed and, of **THE BIG CAGE**, had this to say: "There are many amazing scenes of clashes between the jungle cats in this picture and also sequences devoted to showing how Mr. Beatty manages to dominate them. . . . For the sight of Mr. Beatty armed with a whip and



The element of danger is always present and Beatty has been attacked many times in real as well as reel life. Scenes from Universal's 1933 feature production **THE BIG CAGE**, (Copyright Universal Pictures Co., Inc.)



Clyde finds that "friendly" natives are at a premium in Republic's 1936 episodic **DARKEST AFRICA**.

an ordinary chair cowering a tiger or a lion, as the case may be, is as exciting as anything that has come to the screen. There is a front row seat for everybody at this animal show, and sometimes one almost feels too close for comfort!" **THE BIG CAGE** was also re-released in 1950 by Realart Pictures.

lost in the jungle

Next producer to put Beatty in cinematic jeopardy was Nat Levine who saw him as the star of his 1934 Mascot serial, **THE LOST JUNGLE**. In this stanza Clyde was too busy working the Hagenbeck-Wallace Circus animals to marry his girl, Cecelia Parker. She, therefore, goes on an expedition to the South Seas leaving Clyde with his cats. When her ship is reported missing, he joins a search party aboard a dirigible and it crashes into **THE LOST JUNGLE**. On the island Clyde finds Cecelia, a mutinous crew, buried treasure, a lost civilization, and a jungle full of cats!

A lot to work with but Clyde had twelve chapters in which to do it! A feature version was also released simultaneously with the serial.

The tinkle of coin brought in by this one inspired Mr. Levine to make another Beatty cliff-hanger in 1936. **DARKEST AFRICA** in 15 episodes was Levine's first serial released under the newly-formed Republic Pictures' banner. It featured not only the "world's greatest wild animal trainer," but also Manuel King, the "world's youngest wild animal trainer."

Bat-Men of Joba

Clyde again plunged wholeheartedly into the Hollywood jungle, this time to rescue Valerie (Elaine Shepard), Goddess of Joba, from the clutches of a villainous high priest, Dagna (Lucien Prival). Valerie's brother, Baru (King) had come out of the jungle searching for assistance and persuades Beatty to help rescue his sister. Aided by Bonga, Baru's pet gorilla, they

reach the lost city of Joba after many thrilling encounters with wild beasts, savages and flying "Bat-Men". Once in the city, many other dangers befall our heroes before they finally rescue Valerie and escape just before the city is destroyed by an earthquake. Republic thought this serial exciting enough to re-issue it in 1949 under a new title, **KING OF THE JUNGLE-LAND**.

In 1949, Clyde was cast in an Abbott & Costello pic, **AFRICA SREAMS**, and the less said about that the better. **PERILS OF THE JUNGLE**, produced by Robert L. Lippert in 1953, was a cheap quickie and added nothing to Beatty's screen stature.

murder under the big top

RING OF FEAR from Warner Bros. in 1954 was another matter, however. Produced by John Wayne, this lavishly made CinemaScope production concerned the efforts of mystery story writer Mickey Spillane to track down an unknown killer under the big top. This film utilized Clyde's own circus and equipment and Beatty was seen performing his act for the first time on the screen in color.

Bob Steele tours

Over the years Beatty has appeared with most of the major circuses and for several years owned and operated his own 15-car railroad show. Western film stars were often featured as "concert attraction" with the **CLYDE BEATTY CIRCUS** including in 1950 Bob Steele, Clyde's old pal from Mascot Pictures days, and Sunset Carson.

Sunset had quite an unusual accident when with the show. In Jackson, Mississippi, while autographing the cast on a young fan's broken leg, another youngster picked up Carson's rifle. Loaded for a sharp-shooting act, it fired hitting Carson in the leg. The resulting minor injury kept Sunset in the hospital when doctors nixed the idea of having him ride in a *wheel chair* in the circus instead of his horse!

An unusual gent, this Clyde Beatty! Year after year he goes on performing the same nerve-wracking, death-defying act and yet he seems to withstand the passage of time. For this year, as in so many past, people all across the country will again be thrilled by that greatest of all circus performers. Clyde Beatty—Mr. Circus himself!

END



Baru's trained garilla Banga helps Clyde escort the villainous high priest Dagno (Lucien Prival) down spiral staircase in **DARKEST AFRICA**.

Beatty rescues the beautiful Valerie (Eloise Sheppard), Goddess of Joba, from the clutches of Dagno.





BOGART

BACK IN THE THIRTIES, THE MOVIES WOVE A MAGICAL SPELL. OUT OF IT CAME SCREEN GREATS LIKE HUMPHREY BOGART, EDWARD G. ROBINSON AND JAMES CAGNEY. THEY WERE THE "TOUGH GUYS" WHO COULD BE BAD OR GOOD, BUT STILL BE LOVED BY THE PUBLIC. SURE, THERE WERE ACTORS OTHER THAN THIS TRIO WHO PLAYED IN THESE FILMS. HOWEVER, HERE ARE



ROBINSON

THE THREE DISTINCT PERSONALITIES WHO STAND APART FROM ALL THE REST. THEIR PRODUCTIONS FOR WARNER BROS. HAVE GONE DOWN IN HISTORY AS AN AMAZING ERA. THE ERA WHEN THERE WERE "TOUCHABLES" WHO WERE PAID OFF, AND CRIME CZARS WHO RAN WHOLE CITIES AND EVEN STATES. PUBLIC ENEMY, LITTLE CAESAR, THE PETRIFIED FOREST . . . THOSE DAYS HAVE LEFT US FOREVER.



CAGNEY



**'LISTEN YOU
GUYS'**



These guards find out that oil and water don't mix, as they put a young Cagney in an old prison.



In 1951, Hollywood felt that Bogart blast in **THE ENFORCER**.



JAMES CAGNEY brought an offbeat hero to the screen in 1931 when he starred as the **PUBLIC ENEMY**. In that film a "toughie" was born and Cagney's screen career was launched. He mugged up the big boys and manhandled the women. The "grapefruit scene" with Mae Clarke, from that picture, has remained a typical example of his early character. However, the audiences didn't always want to see Cagney in a machine gun finish, so the studios started giving him parts on the side of law and order. **G-MEN** in 1935 was of this breed and he was tougher now than ever before.

In 1936 because of contract difficulty with Warners, Cagney shifted over into independent production at Grand National. That year in **GREAT GUY**, he was shown as another law enforcer. Mae Clarke was his leading lady here, but she made sure there were no grapefruits on the set before signing her contract. Yes to this day, she'd certainly like to forget that early citric scene. But for Jimmy C. the late 1930's brought **ANGELS WITH DIRTY FACES**, **THE ROARING TWENTIES** (both also featured Bogart) and many other classic Cagney sagas of the underworld.

HUMPHREY BOGART, a great force in opposition to Robinson, Cagney and others, was big boxoffice whether he was good or bad. "Bogey" as he was known to his friends, shot up the sound stages in many a homicidal hit. **THE PETRIFIED FOREST** (1936), **BULLETS OR BALLOTS** (1936), **SAN QUENTIN** (1937) and **DEAD END** (1937) were all films with that Bogart blast.

In 1938's **CRIME SCHOOL**, Bogey became the side of law and order's most powerful defender. Gone was the killer Duke Mantee of **PETRIFIED FOREST** and in his place Mark Braden, a government appointed commissioner. This didn't make him a "softie", as the film was loaded with the type of action associated with this star. At the time **Crime School** was made Bogart commented: "People like a fighter. That's one of the reasons they like villains." This is perhaps why the star of a gangland opus could be shot down at the end of the film, but still be everybody's hero.

Turning to the detective side of things, Bogart became the movies' favorite investi-



It's a battle of wits between Cagney and George Raft in tense moment from 1939's *EACH DAWN I DIE*.



Pot O'Brien, another Warner Bros. fofarite, has the goods on Bogey in 1937's **SAN QUENTIN**.

James Cagney as Eddie, looks down and out, but it's Bogart who'll be out shortly. This famous revenge scene is from **THE ROARING TWENTIES**.



gator as he took over the role of the top private eye, Sam Spade. That was in 1941, and the secret of **THE MALTESE FALCON** became public as Bogey overcame all obstacles.

EDWARD G. ROBINSON brought a Capone-like character to the screen in 1930's **LITTLE CAESAR** and initiated an era. He was first! Cagney, Bogart and the rest were to come later. Yes, Edward G. was the original "popular mobster". Not to be on the side of lawbreakers alone, Robinson has played a wide variety of characters. However, his gangster association has remained.

In 1955, during the production of **ILLEGAL** (in which he played a D.A. gone bad), Edward G. Robinson commented on his career: "The woods are full of Robinson imitators. All the imitations run to type. They all date back to **LITTLE CAESAR** made 25 years ago. Since I played Little Caesar, I've made 70 pictures. As a matter for the record, I've been an underworld character or gangster in only 10. The rest of the time I've been on the side of law and order." A true statement, but there were borderline gangster cases with his films. In 1938's **AMAZING DR. CLITTERHOUSE**, Robinson played a doctor who was looking into the inner workings of the criminal mind. For his research he pulled many a "job" with the gang. At the picture's end, Bogart, who played the ring leader was destroyed by the kindly doctor.

In any event this Cagney-Bogart-Robinson trio proved themselves many fold. Their later straight dramatic roles brought all three recognition as actors and broke the type-casting. Cagney and Robinson are still going strong, but Bogart fans everywhere were saddened when he died on January 14, 1957. An era has ended, but through television the "greats" live again. United Artists Associated has brought back the old Warner films, and you can be sure they won't be forgotten.

In future issues of **SCREEN THRILLS ILLUSTRATED**, we'll return with more on your favorite "tough guys". Excitement aplenty is in store, as George Raft and the rest join our top trio.

END



Bogart wanders if he can still trust Claire Trevor, when Edward G. is the one he should be watching. It's everybody's double-cross here, in **THE AMAZING DR. CLITTERHOUSE**.



"You're through!" This is the way Cogney told Mae Clarke she was finished as his moll in **PUBLIC ENEMY**. Little Coesor was miles away when Edward G. Robinson answered the door that opened on **SCARLET STREET** (1945).

(Copyright Universal Pictures Co. Inc.)





PRIVATE SCREENING

You enter a large, fancy movie theatre and take the best seat in the house. The lights dim and a private showing of YOUR favorite films begins. A rare movie buried in the past or a recent hit, both come alive here! **PRIVATE SCREENING** brings to YOU exciting scenes from the greats on screen. Up in the projectionist's booth is an old, old man who has been showing movies for 60 years, since the days when he cranked the machine by hand. He is old "Pa" Jector, who each issue goes down to the musty **SCREEN THRILLS ILLUSTRATED** film vault to bring back forgotten thrill favorites. Write to him and have your own personal choices shown right here each issue. Send your letters or post cards to: **PA JECTOR, SCREEN THRILLS ILLUSTRATED, 1426 EAST WASHINGTON LANE, PHILADELPHIA 38, PA.,** and watch this feature each issue for your requests in photos.



I would like to see a scene from **SECRET SERVICE IN DARKEST AFRICA**. **NICHOLAS P. DEBELO**, New Orleans, Louisiana. We have the wheels of fate turning just for you Nick, as Rod Comeron's life is in peril in the 1943 Republic serial.



When I was very young I saw a Boris Karloff serial that featured a weird apeman. Can you show a photograph of that creature? BERNARD KRESS, Detroit, Michigan. Here's your nightmare, a scene from Mascot's 1930 KING OF THE WILD.

"PRIVATE SCREENING"



Lee Powell



Robert Livingston



Clayton Moore

There was a serial called **THE LONE RANGER**, I would like to see photos and read about it. C. D. POEHLER, Baltimore, Maryland. For you C.D., and the many others who've requested it, here is the Ranger's history: After being a highly successful radio show in the early 1930's, Republic Pictures obtained the movie rights. In 1937 they produced a 15 chapter serial entitled, **THE LONE RANGER**. In the advertising the Ranger was not listed as being played by any actor, he was called "A Man of Mystery". Tonta was the famous Chief Thundercloud and five actors were "Ranger Suspects". Herman Brix (Bruce Bennett), Lane Chandler, Hal Taliaferro (Wally Wales), George Letz (George Montgomery) and Lee Powell were the ones under suspicion. After the others have been killed off, Powell is left and is revealed as the real masked man. To cash in on the super popularity

of this serial, Republic made **THE LONE RANGER RIDES AGAIN** the next year. Fresh from **THE THREE MESQUITEERS** was Bob Livingston, who starred in the lead and was the first actor on screen to be billed as **THE LONE RANGER**. Ten years passed and a TV series was in the wind. Serial favorite Clayton Moore received the masked role and with Jay Silverheels as Tanta made a video debut in 1949. In the early 1950's Moore was replaced in a group of TV films by John Hart, who later played **Captain Africa** in the movies. Two color feature films were made with the Ranger, **THE LONE RANGER** (Warners 1956) and **THE LONE RANGER AND THE LOST CITY OF GOLD** (United Artists 1958) both starred Clayton Moore. As we leave the "masked man" at present, Moore is still considered the star although no new films have been made in recent years.



Hal Taliaferro, Chief Thundercloud, George Letz, Herman Brix, Lee Powell & Lane Chandler.



There's nothing I'd rather see than lots of stills from **THE CRIMSON GHOST**. **PAUL LEIFFER**, Tawanda, New York. Feast your eyes as Joseph Forte (behind the mask) prepares to give Kenne Duncan an injection in the 1946 Republic serial. The villainous one in the striped suit is none other than Clayton Moore, without his Lone Ranger mask.

In your office on serials, you neglected to show a scene from my favorite serial, **ACE DRUMMOND**. **MILLER McLEOD**, Mansfield, Ohio. Prepare yourself, because there will be quite an atomic blast as soon as you turn the page. All electronic devices are from your favorite 1936 Universal serial.

(Copyright Universal Pictures Co., Inc.)



"PRIVATE SCREENING"



Who is Captain Africa? **JOHNNY FIELDS**, Helena, Montana. He's someone who looks a lot like the famed **PHANTOM**, and was the subject of Columbia's 1955 **ADVENTURES OF CAPTAIN AFRICA**. John "Lone Ranger" Hart played the Captain.



I'd like to see a scene from an early gangster film that featured **Horace McMahon** of **NAKED CITY**. **MACK LEWIS**, Dover, New Jersey. That's Horace on the left, being brought to justice by Bob Livingston in Republic's 1938 **LADIES IN DISTRESS**.



I'd love to see a shot of the "Spider" from the 1937 serial **DICK TRACY**, which was featured in your "Dick Tracy Story". **STANLEY SABIN**, Brooklyn, N. Y. The weird "Spider" or "Lame One" is on the 36 left. A closeup of Edwin Stanley, who played the role is shown next to the mysterious John Piccorri.



Why not print something on yesterday's greats, like the **BOWERY BOYS** with Leo Gorcey, **JACK TRAVIS**, Portland, Oregon. Why not? It's Gabriel Dell in a tie for last place in this shot.



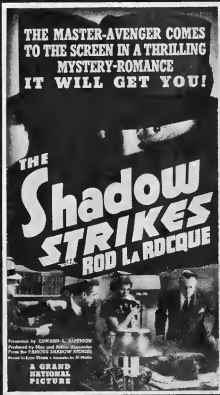
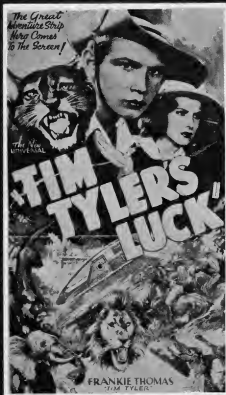
I remember some strange ray machines in Columbia serials. Can you show me one? **RICHARD MARIN**, Miami, Florida. Here's the strangest one we could find. If you'll notice that's J. Carroll Naish at the helm.



Years ago I was really thrilled by a railroad movie that I will never forget, **THE GREAT TRAIN ROBBERY**, let's see it again. **BRADLEY STRONG**, Pittsburgh, Pa. We assume you mean the 1941 Republic variety, not the 1903 one, so here is Bob Steele in blazing action as he tangles with Milburn Stone. 37

"NEXT GREAT

Return with us now to the days when the movies were greater than great! The era of thrills and chills and imagination. Behold the original movie posters and newspaper ads on some of yesterday's super adventures. Time is reversed as the past lives again!



In 1937 Frankie Thomas braved the darkest jungle perils in Universal's **TIM TYLER'S LUCK**. This 12 chapter serial based on Lyman Young's newspaper strip provided danger galore as it depicted the quest for lost ivory.

"Who knows what evil lurks in the hearts of men? The **SHADOW** Knows!" With these words the famous stories from the **SHADOW** Magazine were identified on the radio. Here's how 1937's Grand National feature presented the cloaked one.

“ATTRACTION”

This mystic marvel created by Lee Falk came to movie screens everywhere in 1939. Columbia Pictures chose their popular star of THE SPIDER'S WEB for these new screen honors — Warren Hull, also a chapter favorite as THE GREEN HORNET, earned a spot in the hearts of serial lovers everywhere, for these never to be forgotten portrayals.

In the mid 1930's producers thought this wild armored contraption would drive audiences crazy, and it did. This scene is from a forgotten production released by Regal Distributing Corp., HOLLYWOOD MYSTERY. Do you remember this one?

“MANDRAKE, THE MAGICIAN” SHADOW ON THE WALL

The Chapter Play of Mysterious Thrills
Chapter 1



"NEXT GREAT ATTRACTION"

VICTORY PICTURES • SOKALOFFMAN presents

BLAKE of SCOTLAND YARD

featuring
RALPH BYRD



15 EPISODES OF RECKLESS
ACTION
SPECTACULAR THRILLS
BAFFLING MYSTERY

HERBERT RAWLINSON
JOAN BARCLAY
LLOYD HUGHES
DICKIE JONES
NICK STUART

ONLY SERIES
IN
15
EPISODES

Following his screen triumph in the first DICK TRACY serial, Ralph Byrd was cast in the lead in Sam Katzman's Victory production of BLAKE OF SCOTLAND YARD. His evil adversary (shown at right) was "The Scorpion" played by former adventure favorite, Lloyd Hughes. Many of the action sequences in this film were performed by Herb Halcombe, veteran movie stuntman.

Renfrew OF THE ROYAL MOUNTED "SKY BANDITS"



WITH
**JAMES
NEWILL**
and
LOUISE STANLEY
Directed by
RALPH STAUB
Screenplay by
EDWARD HALPERIN
Suggested by "The Lone Rider
The Sky Bandits" by Eddison
A CRITERION PICTURE

The Renfrew of the Royal Mounted stories come to the screen for the first time in the late 1930's. James Newill took the high road to action as he brought the famous hero to life. In this 1940 production, SKY BANDITS, Renfrew and his pals find themselves in a tight spot as they track down the mysterious "death ray" machine.

"NEXT GREAT
ATTRACTION"



Princess Nadji's life is in peril, she is doomed on the island of Lemuria. The cult of the Ubosti have imprisoned Tiba, the white Yogi, whose powers alone could combat these forces of evil. This was 1934 and Sol Lesser's Principal production of THE RETURN OF CHANDU, a 12 chapter serial.

Released in two feature versions, one was CHANDU ON THE MAGIC ISLAND. The forces of white magic had strong support as Bela Lugosi in the role of CHANDU mystified the mystics of evil. This classic can never be forgotten!



Part II:
THE
SAGA

SUPERMAN

Each week, the Man of Steel flies through the air on invisible electronic waves. Yes, Superman rockets into millions of homes as TV transmitters everywhere beam his exciting adventures to you. In these pages you'll discover how this sky-high series was started and then immortalized on film.

IAN





Whoosh! Superman saves the day as he arrives in time to help Jimmy Olsen rip the door off that safe. (George Reeves & Jack Larson)



(© National Periodical Publications, Inc.)

With the completion of the second Superman serial in 1950 (ATOM MAN vs. SUPERMAN), Hollywood realized that it had a strong potential favorite for the growing TV audience. Producer Robert Maxwell was assigned the task of creating a new series. So he went out in search of the perfect Superman & Clark Kent screen counterpart.

Spending a weekend at California's famed Muscle Beach, Maxwell spied someone he thought would fill the bill. Lounging on the beach was a man wearing sunglasses, who looked amazingly like the comic strip's Clark Kent. So far, so good. But Maxwell wondered if he also resembled Superman. Taking a closer look, he observed that the muscular build on this gentleman would fit

just fine into the familiar red and blue costume. However, the producer stopped himself short and thought: "He's perfect for the part, but to teach this unknown to act would be quite a task."

As the story turned out, the man was George Reeves, an actor by profession, who had been prominently featured in GONE WITH THE WIND and many other films. An executive conference was held to discuss the new actor and the television series. Out of this meeting came the decision to make a Superman feature film for theatres, before putting the show on the air. The picture was to be made on a science fiction theme, but to feature in its plot a strong plea for tolerance. This fitting in with Superman's great identification with justice and equality.

"Now just who could Superman be, Mr. Kent?" asks Jimmy Olsen in a TV episode.



radioactive creatures

In the movie, Daily Planet reporters Clark Kent and Lois Lane are given an assignment to write a feature about "the deepest oil well in history". What they don't know is that the drillers have broken into the center of the earth. This achievement causes quite a bit of trouble, when strange radioactive creatures emerge from the well at night. The local townspeople form a mad mob and try to destroy the weird visitors, unaware that they really mean no harm, unless provoked.

Superman decides to step into the picture now. He saves the creatures from mob violence and returns them to the well, be-



George Reeves demonstrates his super-strength as he easily lifts gangster into the air. Can you spot the trick?

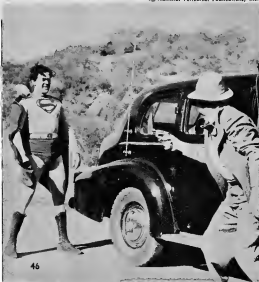


"Keep back! That car will explode any minute," warns Kirk Alyn as the Man of Steel in Columbia's 1948 SUPERMAN serial.

(© National Periodical Publications, Inc.)

It's the end of the road for this crook as Kirk Alyn closes in.

(© National Periodical Publications, Inc.)



fore they destroy the entire area with their ray machine. The response to this film was excellent. Released by Lippert Pictures as SUPERMAN AND THE MOLE MEN, the industry reviews praised it as a sure hit for the younger set. Variety, the top show business periodical, commented on this feature in its December 12, 1951 issue. The title read: "Comic strip hero in first full length. Slanted for juve trade."

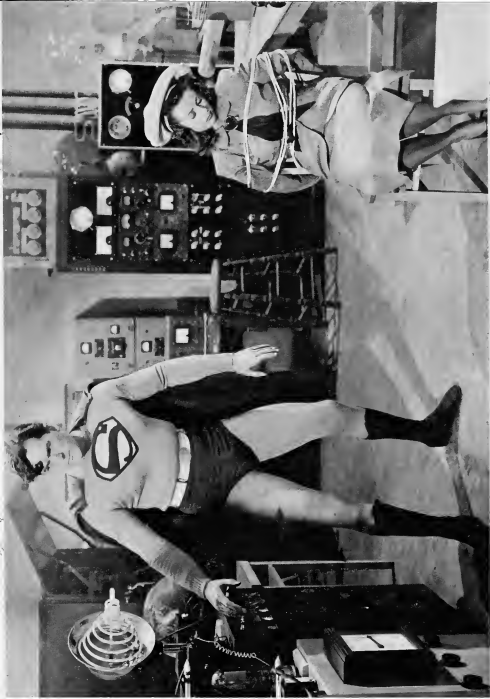
a royal review

After seeing a preview of the film, the Variety reviewer reported: *Juve idol makes okay impression in full length pic bow . . . should please his fans and build a following for inevitable sequels. . . . He's sock moppet bait. George Reeves doubles as Superman and the mild, bespectacled reporter, Kent. He's effective in both roles. Phyllis Coates is a pleasant vis-a-vis and Jeff Corey projects plenty of intolerance as the mob leader. Other cast members assist adequately in lesser parts. Lee Sholem's direction keeps the Richard Fielding script moving at a clicko pace. Clark Ramsey's lens work is okay, as is Ray Mercer's special effects.*

With these words, spoken in show business language, the new Superman was launched. The first episode on the air was entitled SUPERMAN ON EARTH and featured the classic Krypton story plus the adaptation of Clark Kent as an Earth mortal. Later, included in the series as TV episodes 25 & 26, the MOLE MEN feature became UNKNOWN PEOPLE, a two part presentation.

how does he fly?

The famous flying scenes in this series add the touch of extra excitement to the Man of Steel's popular show. When these scenes were filmed, George Reeves had to don a special steel harness, which was worn under the Superman costume. In the studio a special white wall was constructed, from which a steel bar extended. This bar was attached to Reeves' harness and held him in a horizontal flying position in front of the wall. In the film laboratory the background we see zooming by replaces the white wall. This is done via a process known as *traveling matte*. A wind machine was used on Reeves during the filming to create the effect of air currents on his costume.



Noel Neill, who created the role of Lois Lane in 1948, is shown here in this sinister lab, as Superman arrives on the scene. Phyllis Coates replaced Neill for a few films, but N.N. is generally identified with the part, having played in most of the TV shows. (© National Periodical Publications, Inc.)



Bullets bounce off his steel chest, as Superman prepares to end these bank robbers' holiday.

perils are plentiful

In the television series, Superman has been involved in many startling situations: His costume stolen . . . a wild robot loose . . . a "ghost wolf" prowls while the forest is afire . . . a picture is taken of Kent switch-

Red and blue were the official movie theatre colors in 1948, when posters like this were displayed all over.



ing identity to Superman . . . Kryptonite almost destroys the Man of Steel . . . our hero loses his memory . . . Superman meets a torpedo in a head on collision and many other hazards in Metropolis.

Today, dozens of different toys and novelties are licensed to carry the Superman name, attesting to his tremendous popularity. Since he made his radio debut on February 12, 1940, the Man of Steel has proven himself as an all-time broadcasting favorite. He took the transformation to television in his stride ten years ago and managed to stay right on top, a feat which most other radio shows were quite unable to do.

In next issue's concluding installment, **THE SAGA OF SUPERMAN**—part three, **SCREEN THRILLS ILLUSTRATED** will take a final look behind-the-scenes at Superman's movie and TV career to date. The people who are directly responsible for his great success will all have some special comments on the Man of Steel for our readers.

END

FLASHBACKS

Yesterday's hourglass has run out. The splendors of the past are gone. Or are they? Each issue, our new feature FLASHBACKS tries to re-create an era, a wonderful age of movie entertainment. A favorite actor, actress, comedy team, a special film—all these deserve to be re-born. And they will—in the pages of SCREEN THRILLS ILLUSTRATED. The world may have passed them by, but they shall never pass from OUR memory.



This issue's page is dedicated to someone who has greatly contributed to making comedy an art form: STAN LAUREL. This man, famed as the co-star of many Laurel & Hardy movies, is in reality also a writer, director and producer. His was the hand that guided the famed comedy team through its great and lean years. Today, after the passing of Oliver "Babe" Hardy, a few years ago, many are those who are now tooting the Laurel & Hardy

horn. From mighty celebrities to John Q. Public the L & H ranks have grown. We can't help wondering where these people were though, when Stan and Ollie needed them most during their lean years. A new fame has come a little too late. However, time cannot alter the fact that they will ALWAYS be the world's first and greatest classic comedy team.

John "Duke" Wayne
reveals how he
became Hollywood's
adventure champ
in an exclusive
interview.

SCREEN
THRILLS
ILLUSTRATED

article by SAM SHERMAN

There is only one like him! John Wayne stands alone, being the current number one boxoffice star and the actor favored by the public for 32 years. Known as Duke to his friends, this name has remained with him since childhood days. As Wayne puts it: "They called me Duke because of a dog I owned with that name. When I became a Western star (in 1932), Warners named my horse Duke after me. Now the horse and dog are gone, but *I'm still here!*" Yes, this tower of strength is still the special ingredient that gives a picture that thrill packed punch. No matter what the film may be: Western, jungle epic, war drama, biography, the fans will still break down the doors of their local theatre to see it.

The Wayne era began May 26, 1907 in Winterset, Iowa. In his pre-movie days, the youngster known as Marion Michael Morrison and his family, established residence in California. Attending Glendale High, our champ had an early start as a top track & football athlete. Among Glendale's students could be found quite a few future film personalities. "I went to high school with Bob Steele and used to see the early films he made as a kid, at our local theatre," replied the star of *THE COMANCHEROS*, who was quite pleased with the performance



WE OF ACTION





This is the Wayne wall of muscle that faced fighters in the film version of Jack London's **THE ABYSSAL BRUTE**. Released under the title **CONFLICT**, five other action sagas rounded out this 1936-7 Universal series.

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In 1927 USC's Duke Morrison was everybody's football favorite.



Steele gave in that very film. Yes, these friends of forty years still found themselves playing pals, on screen in 1961.

However, back in 1927-8 young Duke Morrison was gaining quite a reputation at the University of Southern California. The crowds cheered this freshman year football star who later spent two years as tackle with USC's famous "Trojans".

breaking the big time

Who ever heard of *John Wayne* in those years? It was *Duke Morrison* that all the sports columnists were talking about. During the summer of 1928, our gridiron hero took a job as grip and prop boy at Fox Studios. This led to the famed meeting with John Ford and stardom in Raoul Walsh's **THE BIG TRAIL**. Yes, the leading role in this 1930 widescreen extravaganza was played by a new actor . . . John Wayne. The rest is Hollywood history.

The 1930's saw landmarks etched in thrill film history as Duke became: 1) A big Western star at Warners, Monogram-Lone Star and Republic, 2) A big serial star at Mascot and 3) A big action-adventure star at Universal. Then in 1938, Wayne's old pal Bob Livingston left **THE THREE MESQUITEERS** and John was given the lead in that popular series. After seven of these films, one featuring Jennifer Jones, **STAGECOACH** rode upon the scene and Duke became a major international star.

a mighty legend

Now, super productions were being planned especially for him. In 1941 Republic announced a 1¼ million dollar picture to be called, **THE HIGH ROAD TO OREGON** starring John Wayne along with Gene Autry and Roy Rogers. It never came to light, but **THE SPOILERS** and **PITTSBURGH** did come to view at Universal. Both films featuring incomparable screen brawls between the Duke and Randolph Scott. The public went wild over Wayne and the studios answered with: **THE FLYING TIGERS** (1942), **THE FIGHTING SEABEES** (1944), **BACK TO BATAAN** (1945), **THEY WERE EXPENDABLE** (1945), **WAKE OF THE RED WITCH** (1948), **SANDS OF IWO JIMA** (1949), **THE QUIET MAN** (1951), **THE HIGH AND THE MIGHTY** (1954), **LEGEND OF THE LOST** (1958), **THE ALAMO** (1960) and numerous other electrifying epics.



Our money's on Big Duke in this strenuous struggle. The picture is **HAUNTED GOLD** a 1932 Warner Bros. production that is in current re-release to theatres. In this series, the producers named our star's horse Duke, after Wayne himself.



In 1942's **PITTSBURGH**, Randolph Scott and John Wayne matched their famous encounter from **THE SPOILERS**. After two days of filming, the actors stood back and took a rest. The screen really racked when this one was shown!

(Copyright Universal Pictures Co., Inc.)



Duke Wayne has always enjoyed his career and still keeps that basic attitude. Various self-styled critics may like to belittle the serials and minor Westerns of the 1930's, but big John retains their fond memory. He is well aware of the fact that like himself, other talented actors and directors have evolved from these humble beginnings.

fight secrets revealed

I've noticed in current films that Duke still likes to do his own rough and tumble fight scenes. I asked him if his being in good condition encouraged this activity. "That's not the reason," he firmly stated. "Back in the thirties I was one of the originators of the *past your face* style of movie fist fighting. Before that time, most fight routines just did not look believable. Fighters would always miss their opponent's jaw by a mile and it turned out awful on screen. With this method, the camera can shoot the left side of the person's face receiving the punch, while the opponent's fist passes by the right side. It looks quite real when you see the finished film." In 1960's **THE ALAMO**, producer-director-star Wayne took a leap off a wagon right smack into the middle of a roaring fist fight. Being an expert at the tricks of the trade, and keeping in top physical shape are a few reasons why this staunch movie hero continues to be our top action star.

duck those bullets!

However, there were times when Duke made pictures under conditions far more dangerous than any star has to put up with today. Knowing that certain Colt .45 blanks can kill a man at five feet, I asked the movies' Atlas of Adventure if he himself had been injured by blanks in his film career.

"You bet your life, I have!" came the reply. "Back in the mid 30's, a young kid who had never handled a gun before, was working in one of my Westerns. Sure enough, by accident the thing went off and I got it in the knee. The force of the wad in that shell ripped right through my blue jeans and left me in a nice little mess. I've still got the scar to remember that story."

On the subject of the hot lead business, Duke mentioned how a very old man appeared on the set one day and was identified as the picture's sharpshooter. He would place the well aimed shots that whizz right



This rare enlargement from the original motion picture frame shows the Wayne vs. actopus fight in Republic's 1948 **WAKE OF THE RED WITCH**.

In 1932's Mascot serial **THE HURRICANE EXPRESS**, John Wayne was pitted against "The Wrecker," mysterious menace of the railroads. In 1942's **FLYING TIGERS** there was a new enemy but Wayne's planes rose to the occasion. These are the original posters that announced the arrival of yesterday's action epics to local theatres everywhere.





It's ADVENTURE'S END for this heavy, as big John gets into action in this 1937 production.

(Copyright Universal Pictures Co. Inc.)

Victor McLaglen is a bit shaken by THE QUIET MAN in this scene from John Ford's classic production.



by the hero's head. However, the sight of this gentleman did not exactly inspire confidence in the group of actors assembled. In this manner, the scene was set up and shot up. All to the amazement of Wayne and his co-stars, who had flaming death blazing by within inches. This elderly gentleman then packed up his hardware and quietly walked away.

Paul Malvern, one of the 20's leading stuntmen and marksmen, turned producer with the Wayne action epics of the early 30's. Malvern could have probably done the original William Tell "apple on head" bit, if they'd have let him use a Winchester. So... in 1936, the producer of THE LONELY TRAIL, returned to the sharpshooting business. In this minor post Civil War epic, Duke Wayne's opening scene involved his riding up to a well and then taking a drink of water. As he raises the dipper of water to his lips, a bullet fired by an unfriendly neighbor pierces the cup. This effect was achieved by sharpshooter Malvern (out of camera range) and his high powered rifle. The first time the scene was shot, the cup was punctured so perfectly that Wayne didn't react to it. On the second take he was prepared for the shot and gave the desired shaken reaction. It's possible he realized that blazing bad luck was passing just a short distance in front of his face. They don't risk stars that way today!

he's no phoney

Many of our top leading men and adventure stars have been steadily turning to straight dramatic roles. Could big Duke Wayne possibly fit into this category too? His answer... "No! For years I've been playing John Wayne on the screen, one basic character. That's how the people want to see me. If you try to project one consistent personality and you're not sincere, they'll know you're a phoney. Everyone from the lawyer, butcher, doctor, pharmacist to the judge accepts me as the boy next door and that's the image I'm going to stick with." And that's the straight from the shoulder comment from John Wayne, who will always be our favorite next door neighbor as long as our local movie house is there.

END

"The Fight of the Century," as staged by John Wayne and Ward Bond in RKO's 1944 TALL IN THE SADDLE. Those were the days when actors had to do much more than just smile for the closeups.



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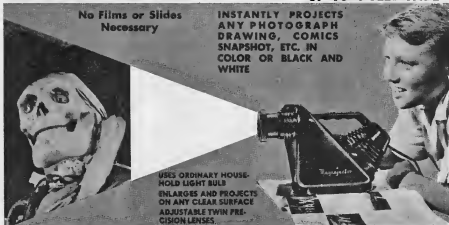
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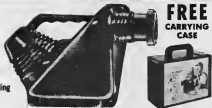
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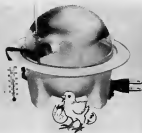


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